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stone gray clay given a buff gray tone by the transparent glaze. The glaze in most cases is the chief and sometimes is the only charm. A brown glaze with "wonderful splashes of transparent olive brown overglaze flecked with exquisite light blue streaks"—such is the description of one of the choicest pieces. But Professor Morse's article is far too important for me to attempt to summarize it in a paragraph or two. Every student of the Ceramic art of Japan is bound to read it with close attention. Having done so, he will, naturally, be very anxious to examine the objects themselves. That is now out of the question; for, as I have said, the collection has now passed into private hands. Should he visit the rooms of the First Japanese Trading Company, in Broadway, however, he will find there a few specimens of the genuine old Satsuma—both of the "grès" varieties and of the white fine crackle. I know of no other place where one can study the subject. It certainly cannot be done at the Metropolitan Museum.

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THERE, even the fine Avery collection of Chinese porcelains is practically useless, in the absence of a catalogue. When, I wonder, will the Trustees realize this truth and supply the deficiency? Can it be that no one dare undertake the job? It may well be so in view of the recent shocking revelation of what art museums don't know about old Satsuma.

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APROPOS of the Lonsborough sale, The Moniteur des Arts remarks that the tide of curiosity has turned and that now the English are selling and the French buying of them. Among the articles bought by Frenchmen was the famous casque in the form of a pig's head, from the Chateau von Hulstrop in Bavaria, which went to Mr. Foule for \$2125. The executioner's sword, which brought \$5200 at the sale, cost Lord Lonsborough but \$75. Mr. Spitzer, of Paris, bought for \$3250 a cuirass ornamented with a golden sun, which had belonged to the King of Saxony. A Frenchman, name not given, paid \$5200 for a meerschaum pipe.

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AT a recent sale in London, a proof of Waltner's etching of Rembrandt's "Gilder" brought \$129—the price in New York is \$75; a remarque proof of Bracquemond's etching of "La Rixe," after Meissonnier, sold for \$300—the price here is \$600. A proof of the same, without remarque, went for \$175—the price here is \$300. "A Harvest Field," by David Cox, water-color, brought \$575; a Copley Fielding "Entrance to the Port of Bridlington," \$1205; Sir John Gilbert's "Charles I. and Prince Rupert," \$705; William Hunt's "Autumn Fruits," \$705; Turner's "Castle of Tintagel," \$1075, and "The Sea, the Sea!" \$680. Rosa Bonheur's "Deer in the Forest of Fontainebleau" brought \$1075, and J. Israel's "Return from Work," \$290. Of the oil-paintings sold, W. P. Frith's "Swift and Vanessa" brought \$1330; B. W. Leader's "Mountain and Solitude," \$1235; Mr. Millais's "St. Martin's Summer," \$4411; Alma Tadema's "The Last Race," \$3885; Rosa Bonheur's "Forest of Fontainebleau," \$4406; J. Israel's "The Dog-Cart," \$1270; Madrazo's "Leaving for the Ball" and "Return from the Ball," together, \$2730, and Guardi's "Entrance to the Grand Canal, Venice," \$2045.

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AMERICAN friends of the painter Escosura will be sorry to learn that his house in the Rue de la Faisanderie in Paris was entered by burglars on August 14th and robbed of about \$20,000 worth of property. Among other valuable works of art carried away were a Gothic ostensor with figurines in silver; a bishop's staff in silver; several censers ornamented with chimeras in silver; a pen-knife in gold enamel; reliquaries, crosses and bracelets in the precious metals, some of them set with precious stones. Some of these articles may find their way to this country and be offered for sale. In that event, they may be recognized; for, prior to its alleged dispersion at auction here, the collection was on exhibition for several weeks in New York and Boston. It does not appear that the burglars stole any of Mr. Escosura's own paintings.

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IT is possible to carry to excess one's regard for the unities in art. For instance, I hear of an æsthetic New Yorker who was recently much disturbed in spirit because a guest at his table, having asked for French mustard, the butler brought it in a George-the-Second mustard pot.

MONTEZUMA.

## The Cabinet.

TALKS WITH EXPERTS.

V.—TADAMASA HAYASHI ON ORIENTAL CERAMICS.



HABITUAL cheerfulness and good humor, according to the author of "Le Japon," in the magnificent serial "Paris Illustré," are distinguishing features of the Japanese character. Mr. Hayashi is himself a living illustration of his own remark. It is rarely that there is not a twinkle in his eye, a smile lurking about the corners of his mouth. Though long a resident of the principal European capitals, he is comparatively a stranger in New York, and unused to our custom of "interviewing" people from whom we have anything to learn; he apparently found it, in his own case, to be highly amusing, and submitted himself to the questionings of The Art Amateur's representative with the best grace in the world. These questions, carefully prepared beforehand, were artfully contrived to draw out from him the most elementary as well as the most recondite information about Chinese and Japanese ceramics. He was not to be allowed to choose his topic, to trot out his favorite hobby, as collectors are wont to do whenever they get a chance, but was placed upon the rack and systematically tortured for the benefit of all of The Art Amateur's readers, those who do not know the difference between porcelain and faïence, as well as those who have fortunes invested in the one or the other.

"What kind of porcelains do you consider most worthy to be called works of art?" was the opening question.

"The blue and white of Shonsui," Mr. Hayashi replied, and patriotically giving the palm to his own country wares, added: "The Hirado and the Nabeshima wares come after; and among the products of individuals those of Kakiyemon of Imari and Goto Saïtiro of Kutani are the best. As for Imari, Kaga, Seto and other such wares, they are industrial products of more or less merit, but only exceptionally works of art. Of the blue and white Shonsui only one well-authenticated piece exists in Europe to my knowledge. That is in the Ernest Hart collection in London."

"The differences between Kaga and Imari wares are many and marked," he replied, in answer to another question. "It is usually sufficient to look to the decoration. In Imari ware the design is in blue under glaze, the other colors being applied over glaze with a second firing. In Kaga ware, the blue under glaze is exceptional."

He smiled as he recognized in the next question that which is always put by the beginner in collecting or the would-be connoisseur in quest of knowledge: "How do you distinguish these artistic porcelains from the commoner sort?"

Still smiling, he rolled his cigarette between his fingers and turned over the customary phrases in his mind before answering. "It is enough to have had the most elementary education of the eye," said he, "to be able to distinguish works of art from objects of the bazaar. As well ask how to tell a terra-cotta of Clodion from the little statuettes turned out in such numbers by Italian workmen, or how to tell an old Limoges plaque from a common modern piece of enamelling. The porcelain which we rank as art charms us by its style, the suavity of its color, the elegance of its form, the fineness of its texture, the beauty of its decoration. Our senses and our minds must have been trained to appreciate these qualities; when they have been, we are as little likely to take a commercial porcelain for artistic as we are to take a sign-painter's work for that of a great artist. To become a good judge it is, of course, necessary to see many examples. Something it is also necessary to have been born in one. The adorers of vulgar and striking effects never arrive at a true appreciation of works of art. The same training, the same gifts and similar opportunities for making frequent comparisons are necessary in order to learn to distinguish one sort of artistic porcelain from another; as, for example, Chinese from Japanese porcelains. Each has its character, as French work is different from Italian, even when copying the latter."

Returning to the first question, he said in effect that in China the porcelains of the Ming period, beginning A.D.

1368, are more esteemed than the Ching and the Song (960 to 1279) more than the Ming. The Ching is intermediate in date between the Ming and the Song.

"With the Chinese, the very ancient celadons and a white porcelain, pure, fine and very thin, are very highly prized. The bluish tinted white comes after. The Chinese differ from European amateurs as to what they consider the most perfect porcelains. Many of the latter appear to prefer late specimens of the Kang-he period, the middle of the seventeenth century, while the Chinese give the preference to the more ancient wares."

Asked whether a knowledge of the marks on Chinese and Japanese porcelains was not of great importance in determining the date and source, and in consequence, the value of the work, he said: "They (the marks) are of very secondary importance. The main thing is the quality of the work; after that the mark. Marks are even of less importance than the signature on a European picture, and this is so for several reasons. In the first place, those which designate a particular maker, factory, or even period of renown, have been copied by the wholesale, without fraudulent intent, but with the result of making marks valueless unless to an expert in Chinese or Japanese handwriting. A man as well versed in the handwriting of different epochs as an expert in European manuscripts and autographs requires to be able indeed to tell at a glance whether a given mark is the original or a copy of one two or more centuries later. Similarly, in the case of the mark or signature of an individual potter, he may be able to tell the genuine from a copy. But a man may be a very good judge of porcelains while knowing nothing of all this. And, indeed, such knowledge is not easy of acquirement. Even the expert will give but a secondary importance to the mark, just as an expert in paintings will unhesitatingly pronounce an unsigned work to be by Rubens or by Delacroix, and one signed with either of those names to be by some one else, without making a critical examination of the signature."

"How can you distinguish genuine marks from the counterfeit?"

"As I have said, only by a knowledge of the handwriting of the original. Almost all the marks are autographic, and each man and each period has a characteristic style recognizable when once known. In China and Japan the copying of marks has been, at certain periods, almost universal. It was regarded merely as a legitimate means of advertisement for a potter to call his ware by the name given to a ware already in high repute. Factories have borrowed one another's marks. Father, son, grandson and great-grandson have used the same mark on wares of very different qualities. A man who had had the good fortune to have been apprenticed to a famous maker would, after returning to his native province, reproduce his late master's mark upon ware perhaps altogether different in material and design."

"All this confusion must make the study of marks in Oriental ceramics a special and a very difficult study."

"It is. It is a study which only a few may hope to bring to such a point that it may be of some use to them. Collectors generally pay little attention to it. Take such connoisseurs as Messrs. W. T. Walters, of Baltimore, Heber R. Bishop, Charles A. Dana, Brayton Ives, H. O. Havemeyer, Henry G. Marquand, Thomas B. Clarke and J. A. Garland, of New York; Quincy A. Shaw, of Boston, and Mr. Nickerson, of Chicago. Their collections are marvels of beauty, showing the perfection of taste and surprising judgment in selection. But none of these gentlemen began by first studying the history of ceramic art and the marks, and then setting to work to find examples. On the contrary; each followed his own instinct and learned from his own experience—which is the only way for one to become a connoisseur. They judged their bottles and vases for what they were, caring very little what might be found on the bottoms of them. And so it is with all true collectors. Indeed, my experience has taught me that those who know all about the marks are more likely to be deceived than those who know nothing."

"Your advice would be, then, to pay no attention to the marks?"

"Hardly that; but it is much more important to know about the porcelain than about the mark on it—about the work than about the signature. When one has learned to recognize the beauty of the object for its own sake, then it is natural enough to inquire by whom the piece was made, and when and how? It is here that the office of the expert comes in, and he tells us all about

the bottle or the vase, the name of the maker and the particular influence under which it was produced. The result is that the object becomes more interesting to us and our appreciation of it becomes more than ever an æsthetic pleasure."

At this point Mr. Hayashi succeeded in getting away from the subject of ceramics into the more attractive field of poetry and painting. In Japan, according to him, these are one and the same thing, a painting being simply a poem expressed in form and color. Nothing could stop him; and, from academic French, he burst into what was probably blank verse in Japanese, and then, returning to the former language, delivered himself of a monologue, which will form the basis of a future "Talk on Kakemonos and the Various Japanese Schools of Painting."

Brought back, at length, to the theme of the present "Talk," he furnished an account of the making of egg-shell ware, and of the different blues to be found in the decorations of old Nankin and other porcelains, which is summarized in the following paragraphs:

"When and where was egg-shell made? Can it be imitated?" were the questions that compelled his attention.

"Old and some of the best pieces in Chinese porcelains are to be found among egg-shells; but what is generally called egg-shell in this country is of comparatively late fabrication," he answered. "The Chinese call it porcelain 'without the embryo,' which means exactly the same thing as your term. When decorated, it is generally found to be in pale rose, yellow and other colors which will not stand great heat, and which, therefore, are applied *over the glaze*. That does not prevent the decorations of this sort of porcelain from being very artistic, and, consequently, difficult to imitate. Perhaps future ages may call them the most artistic of all. It is true that these decorations have not the 'verve' of those done in blue on white, or even of those done in the vitrifiable colors of what Jacquemart calls the 'famille verte,' but they are always curious to the person of European extraction, and, as a rule, very well designed. Rich borders with pendent ires, or turned back upon themselves, and with compartments colored differently from the rest, surround a bouquet of flowers, a cock, or other bird or animal, or a scene of domestic life. Young women, with their children playing in a garden full of stunted trees, rockeries and pleasure-houses, furnish the ordinary subjects of the centres of these compositions. The paste is, perhaps, the most admirable known. The best specimens come from those factories of King-te-Ching, the city of potters, where the Imperial factories were located and which was destroyed in our own time, during the rebellion of the Taepings. The beautiful plates with the fine decoration were made chiefly during the Keen-Lung period (1736-1795). To imitate even an undecorated piece would, doubtless, be a difficult feat for any potter of the present day."

"Why is the bleu de Nankin so much prized, and why cannot new blues be made as beautiful and soft as the old?" were the next questions in order.

"The variations in the blue of the blue and white wares are due in great part to variations in the quality of the cobalt mined during the several periods. The blues of the Ching-tih and the Kea-tching periods are fine, because a fine quality of cobalt was then yielded by the mines. As for the blue called 'blue of the sky after rain,' no perfect piece is known to exist. Broken shards are worn as jewels. It was a grayish blue, and might almost be said to belong to the celadons. When dealers show a piece of an unusual blue as 'perhaps' belonging to this category, they are simply romancing."

Replying to one question by another, Mr. Hayashi asked, relative to the Nankin blue:

"The bleu de Nankin that you speak of, is it the same Nankin blue that we know of in Japan? In case it is, it is not the most admired."

He was told that what European and American collectors mean by blue of Nankin is blue and white of the sort formerly received through Nankin—although not necessarily made there. It is unquestionably superior to the later importations. Mr. Hayashi returned that "The blue and white of the Ming period, which cannot, with propriety, be styled Nankin blue, or 'old Nankin,' is the best commonly known to us. In it the blue is clear, bright, frankly blue, not inclining decidedly toward violet, toward green, or indigo. The white, in the same examples, is pure white, not greenish, nor bluish. Still, the dark blue; the 'bleu sapphire,' or 'bleu foncé,' of French collectors is not to be despised, especially if on a

Japanese piece. It is very fine in itself, and is often a sign of a good period."

Asked why the blues of the present time cannot be made beautiful and soft as the old, he replied: "The reason is to be found partly in the want of refinement in the material. Admitting that the quality of the natural product is as good, it is not as well prepared as of old. Then the base, that is to say, the *pâte*, is not as fine. The artists of King-te-Ching aimed at perfection, while the sole aim of the modern workmen is to avoid dying of hunger. What good work they do is the result partly of accident, partly of traditional methods."

"How are glazes and colors affected by age?"

"Some pretend," he answered, "that glazes and colors become better with age, and more harmonious. But I have not yet seen an ancient porcelain which I would say had been bad to begin with that had bettered by age. Nevertheless, certain effects of iridescence, very marked and very beautiful in some old pieces, are attributed by some to age, just as are similar effects in Greek and Roman glassware. Still, this may be a mistake, and, in the case of the porcelains, the iridescence may always have been there, and may have been due to the action of the fire on the chloride of gold and other metallic coloring matters employed."

Passing from porcelains to faïence and to ordinary pottery, he said, in answer to the question, "What do you consider the most artistic pottery?" "Faïence of Ninsei and pottery of Seto. The true Japanese amateurs," he added, "prefer pottery to faïence and prefer faïence to porcelain."

"How do you distinguish Satsuma pottery?"

"Satsuma faïence, meaning *old* Satsuma, is distinguished by the firmness of the texture, the beauty of the glaze, the crackle, the purity of the colors, the simplicity and mobility of the style."

"How many kinds of pastes and glazes are to be found in different Satsuma pieces?"

"There are many kinds of Satsuma, which may be reduced to two, the flambé or monochrome without decoration, and the white or creamy crackled ware, which may or may not be decorated in gold, blue, green and red."

"At what period did decoration begin on old Satsuma pieces?"

"Except of the simplest sort, it did not begin on Satsuma ware until about 1780."

"What should we understand by the term old Satsuma?"

"It is a ware which may be described as I said, and fabricated at any time from the reign of the Prince Shimazu Narinobu until about A.D. 1850. Since the latter date the work has been merely of a commercial character. The older sorts were made for the prince, and the difference is too great to be missed by any one gifted with a sense for works of fine art, who has had an opportunity to compare the modern with the old."

"Are there any marks by which old Satsuma may be recognized?"

"None on very old Satsuma, and there is no reliable way of distinguishing it unless one has the talent of the true amateur."

"When did elaborate decoration of Satsuma, including figures, begin?"

"The present confused and overcharged style of decoration does not date farther back than about twenty years, and was begun by Tokio and Yokohama workmen, who cannot be called artists."

"Is there any Chinese pottery highly artistic?"

"Some, not decorated."

"When was the best pottery made in China?"

"In the Song and Ming dynasties, 960 to 1279, and 1368 to 1661, and the Kang-Hee period, 1661 to 1723."

"What are the most noted kinds of pottery?"

"They are grés, with enamel and brown or white 'deshin' incrustated with decorations in colors under the glaze."

"Are Corean potteries and porcelains highly prized?"

"Corean potteries are, but 'porcelain of Corea' is a term much discussed at the present day. It is not denied that there have been manufactures of porcelain in Corea, nor even that the art came to Japan through that country, but nothing is left that is authentic, and those who make a special study of the subject have, as yet, arrived at no certain result. If there is any question about Corean porcelain it is about a particular piece, set down as Corean in a particular collection, and a piece so set down must be considered open to question."

[In connection with this talk with Mr. Hayashi, the reference in "My Note-Book" to Professor Morse's arti-

cle in Harper's Magazine on "Old Satsuma" will be read with advantage.—ED. A. A.]

#### PICTURE SALES AT THE HOTEL DROUOT.

IN Mr. Eudel's annual record of the doings at the Hotel Drouot one finds much in the records of the principal picture auctions of 1887 that is at once suggestive and instructive to the American buyer. One of the first picture sales of the year was that of some important decorative works by Charles Chaplin. They were painted for the residence of the late Madame Musard. At her death Mr. Balenski, the banker, bought her "hotel" and retained the decorations in place; but he also dying, it was judged best by his heirs to sell them separately. Being of somewhat unusual dimensions, they brought rather poor prices. The principal work, a circular ceiling of about seven feet diameter, representing "Night," was put up at \$4000 and sold for \$1600. This putting an object up at auction at a high figure and gradually dropping until it reaches the price some one is willing to give for it seems, by the way, to be quite a common thing with the Parisian auctioneer. Another oval ceiling, "The Triumph of Flora," with several figures of nymphs and goddesses, 18 x 12 feet, put up at \$5000, brought but \$1200. A third ceiling with cupids and garlands of flowers, 12 x 7½ feet, went for \$420. Two panels and three paintings to surmount doors, executed in camaïeu for Madame Musard's boudoir, brought \$810. The original cost was about five times as much. Considering the prices certain Americans are willing to pay for pictures by Chaplin—witness the \$4000 Mr. W. K. Vanderbilt is said to have given him last winter for the small portrait of his little boy playing with a kitten—a good opportunity seems to have been lost here for enriching the interiors of some of our great houses.

Some works by Paul Baudry were the principal pieces at the sale of the late Comtesse de Nadaillac. "Cybele," the goddess, is shown lying on a blue drapery, the head turned and seen in profile, receiving the caresses of a little Cupid. Another rests against a lion which is harnessed to the goddess' chariot. A pendant to this picture is "Amphitrite," in which the goddess lies on a violet-colored drapery, on the sea beach. A Cupid, seated with his back to the spectator, holds up a mirror in which the goddess is looking as she places some branches of coral in her hair. Another Cupid is blowing in a large conch-shell. The prow of a ship forms a background. The two pictures were disposed of together for \$8000. Two sketches, one for "The Death of Cæsar" and one for "Italian Women at the Fountain," sold for \$100 each. A Corot, "A Gust of Wind," brought \$1020. The sky is covered with large clouds. On the right some trees are violently agitated. Two cows are pasturing near the bank of a stream; and in the distance is a figure with a red cap. A Troyon, "The Beach at Low Tide," with fishers, one carrying a basket of fish, others holding their nets. A little village on the distant coast is lit by a burst of sunshine. This small picture is on a panel, and sold for \$280. A Cuypp, a pendant to a picture in the Elsmere Collection, "The Port of Dordrecht," the city on the left, with numerous vessels ranged along the quay; brought \$3100. "The Villa Medici at Rome," by Hubert Robert, brought \$1620. "The Nun," by Wouvermans, with a man in blue vest and a white horse in the centre, and a servant drawing water from a well; painted on wood, brought \$420. A drawing in crayon, touched up with pastel, by Paul Delaroche, representing a scene from the taking of the Bastille, went to \$300. A water-color by Fragonard, a little Cupid with the attributes of Folly, sold for \$162. A "Danse of Pierrots," by Gavarni in gouache, mounted as a fan, brought \$100; and a "Portrait of a Young Woman," by Rosalba Carriera, in pastel, brought \$205.

At the sale of Mr. Vibert's paintings and other belongings, consequent on his divorce, "An Andalusian Steed," study, brought \$400; and a study of a wild boar cut open, \$196. "The Forbidden Romance" sold for \$184; "More Frightened than Hurt," \$520; "Wine, Love and Tobacco," \$334; "Anger and Covetousness," \$620; "Monseigneur's Little Nephew," \$1001; and "The New Clerk," study for the picture, \$836. Of his water-colors, "Figaro as Minister" brought \$580; "Under the Arbor," \$840; and a "Cardinal Admiring a Picture," \$320. Of pictures by friends of Vibert, Degas's "Danseuses," pastel, went for \$142; Detaille's "Hostages" brought \$1600; and Louis Leloir's "Martyr," \$381.

(To be continued.)